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LACKING A \$500 BID, LAWRENCE IS UNSOLD

American Art Association Withdraws "Two Sisters," But Sells a Portrait Catalogued as a Raeburn For \$425

One of the features of the auction sale Monday night, at the Plaza Hotel, of a collection of "American and Foreign Paintings of Artistic Distinction" was the withdrawal by Mr. Kirby of "The Two Sisters," which had been catalogued by the American Art Association as the work of Sir Thomas Lawrence, because no one in the audience would bid \$500 for it. The auctioneer first asked for a \$1,000 bid; then, on failing to get even \$500, he said, "Why waste your time?" and withdrew the lot.

The picture sold just before the Lawrence came up was "Clark of Montrose," which the American Art Association had catalogued as the work of Sir Henry Raeburn, and which Mr. Kirby knocked down to the highest bidder for \$425.

After the Raeburn came "Le Marquis de Fontanges and His Daughter," catalogued as the work of the illustrious eighteenth century French master, Tournieres, which was withdrawn for lack of a \$500 bid. Subsequently Mr. Kirby withdrew "Le Paradis Terrestre," catalogued as a Jan Breughel.

George Inness' fine and poetical "Indian Summer: 1894" was sold to a collector represented by Mr. Otto Bernet for \$16,500. Among the works by contemporary Americans, Paul Dougherty's "Between Sunset and Moonrise" brought \$1400.

A complete price record of the sale is as follows, with the buyer's name given when the price was \$500 or more:

1—"Old Amsterdam," J. Van Couver.....	\$ 50
2—"Banks of the Seine," Jose Weisz	50
3—"Scenery at New Berlin, New York," David Johnson	115
4—"A Soldier's Refreshment," E. P. Berne-Bellecour	180
5—"At Rosny," Ridgway Knight	210
6—"Sheep and Chickens," C. E. Jacque.....	275
7—"An Arabian Bazar on the Outskirts of Damascus," A. Pasini; Miss R. H. Lorenz, agent	625
9—"The Cottage," Jules Dupré; John Levy ..	525
10—"A Lonely Street," Eugene Higgins	100
11—"Landscape: In Sunshine and Shade," Henri Harpignies	160
12—"Riverside, Pontoise," E. Sanchez-Perrier ..	175
13—"Mother and Children," Bernard de Hoog ..	390
14—"After Sunset," D. W. Tryon	360
15—"La Fin du Jour," J. J. Veyrassat	325
16—"Autumn Near Greenwich, Connecticut," C. W. Eaton	120
17—"Loading Wood," J. Scherrewitz	290
18—"Sunny Venice," Thomas Moran; John Levy	825
19—"A Cloudy Day in Kent, England," R. C. Minor	250
20—"Along the River," E. Sanchez-Perrier ..	375
21—"Along the Wharves at Twilight," G. H. McCord	220
22—"In the Garden," Ridgway Knight	475
23—"Market Place, Sevilla," J. J. Aranda	140
24—"Early Summer, Keene Valley," R. M. Shurtleff	120
25—"Young Bull in Stable," E. Van Marcke ..	175
26—"Still Life," Mme. H. A. Oberfeuffer	70
27—"Mosque and Market Place," A. Pasini; Miss R. H. Lorenz, agent	800
28—"Bij de Wieg," J. S. H. Kever	300
29—"Dutch Interior with Figure," E. Pieters; W. H. Siebert	1250
30—"A Cobbler of Old Paris," Theodore Robinson	175
31—"Ideal Head," J. J. Henner; N. Coleman ..	625
32—"Landscape and Cattle," J. Leurs	150
33—"The Forest Brook," Worthington Whittredge	120
34—"A Wet Night," George Bellows; Rehn Gallery	550
35—"Across the Meadow, Keene Valley," R. M. Shurtleff	160
36—"Along the Wharves at Even," G. H. McCord	250
37—"The Old Beech," R. M. Shurtleff	160
38—"An Ocean Tramp," Edward Moran	170
39—"Landscape and Cattle," L. V. Doré	160
40—"The Giant, from St. Hubert's," R. M. Shurtleff	120
41—"Weir's Place at Windham," Emil Carlsen; William Macbeth, Inc.	675
42—"Landscape," Edward Moran; Le Roy Frost	900
43—"Sleigh Bells," E. W. Redfield; M. Knoedler & Co.	575
44—"My Garden in Winter," C. A. Platt	475
45—"Fête on the Grand Canal, Venice," Felix Ziem; Mrs. J. E. Wayland	1900
46—"The Frugal Meal," Bernard de Hoog; Robert Anderson	800
47—"Young Woman Making Lace," C. J. Bail; Robert Anderson	825
48—"Pont Royal, Paris," W. L. Metcalf; John Levy	500
49—"Moonlight," Thomas Moran; Paul H. Douglas	1350
50—"Mother and Child," C. W. Hawthorne; William Macbeth, Inc.	650
51—"Grand Canal, Venice," Walter Griffin; W. J. Davis	1350
52—"The Harpist," Josef Israels	300
53—"Notre Dame de Paris," J. F. Raffaelli; M. Knoedler & Co.	500
54—"Sheep and Lambs," E. J. Verboeckhoven ..	300
55—"The French Fair," P. Vauthier	60
56—"Morning," Helen M. Turner; Rehn Gallery	850
57—"Dutch Windmill," R. C. Minor; W. W. Sraman, agent	800
58—"Waterside Landscape with Figures," F. E. Church	475
59—"Between Sunset and Moonrise," Paul Dougherty; Otto Bernet, agent	1400
60—"Edge of the Forest, Keene Valley," R. M. Shurtleff; William Macbeth, Inc.	500

(Continued on Page 4)

A Decorative Triumph



"ROSE AND TAN"

By EDMUND GREACEN

In the artist's exhibition beginning March 7 at the Macbeth Gallery

ART GALLERY THIEF TAKES 16 ETCHINGS

In Two Raids on Milch Galleries Portfolios He Proves Himself to Be a Lover of Zorn—Losses Total \$3,500

Two thefts of important etchings, numbering sixteen prints in all and having a value of \$3,500, have occurred recently in the Milch Galleries, 108 West 57th street, and the Milch brothers have warned art dealers of the thefts, requesting to be notified if the prints are offered for sale.

The thief apparently has a predilection for prints by Anders Zorn for the first time he made his appearance in the Milch Galleries he stole seven Zorns. These included the "Gulli No. 2," "Frida," "Maid of Honor," "Against the Current," "Dance at Gopsmor," "The Balance," and another print of the "Maid of Honor."

The second theft included two impressions of Zorn's "Vicke" the "Mary Ollsson," another proof of "Gulli No. 2," and "The Pilot." Also two Whistlers, "Fumette" and "Annie Seated"; Hankey's "Green and Black"; and Brouet's "La Femme au Chien."

Burdett-Coutts' Catalogues Here

THE AMERICAN ART NEWS has received from Messrs. Christie, Manson & Woods, London, copies of the catalogues of the Burdett-Coutts' collection of ancient and modern pictures and drawings, porcelains, objects of art, engravings, silver, plate and lace that is to be sold at auction at Christie's, beginning May 4. Anyone who wishes to inspect the catalogues may do so in the editorial offices of THE AMERICAN ART NEWS, 786 Sixth Avenue.

New Royal Academicians Elected

LONDON—Alfred Pegram, Maurice Greifenhagen and Anning Bell are now full-fledged Academicians, having been elected to this rank at the general assembly of Academicians and Associates. The sculpture of the first is of a high order, while the work of the others, especially in the field of illustration, is of real individuality. Mr. Anning Bell is the designer of the mosaics of the façade of Westminster Cathedral.

—L. G. S.

Dates for Paris Salons

PARIS—The Salon de la Société Nationale will open April 12 and close June 30. The Salon des Artistes Français will open April 30 and close on June 30.

PICTURE BY CRANACH IS FOUND IN VIENNA

Once Held to Be a Work by a Painter of the Donau School, it is Really Part of an Altarpiece by the Master

VIENNA—A Lucas Cranach was recently discovered in the "Oesterreichische Galerie" here. The picture was thought to be the work of an unknown master of the "Donau" school, having been acquired in 1912 from a private owner in Cracow. The great resemblance to a picture by Cranach in the "Kunstakademie" was the first cause of investigations, which brought to light that the two pictures are wings of an altarpiece, the middle part of which is lost.

As the "Oesterreichische Galerie" has just been reorganized to contain only works of Austrian masters, the picture comes into the possession of the "Kunstakademie." The gallery has given the works of Gothic painting and sculpture it owned to the "Kunsthistorischen" museum, obtaining in exchange all its works of Austrian masters.

Cranach was among the greatest of the early German masters. To him the world owes many of the portraits of the chief figures of the German Reformation.

Manship and Faulkner Will Teach in the American Academy in Rome

Paul Manship and Barry Faulkner have been appointed annual professors for the academic year 1922-23 in the school of fine arts of the American Academy in Rome. Both were fellows of the Academy; Faulkner in painting, 1907-10, and Manship in sculpture, 1909-10.

Messrs. Manship and Faulkner also will collaborate in the making of a memorial to Harry D. Thrasher, sculptor, and William Ward, architect, alumni of the Academy, who lost their lives in the World War. The memorial, a tablet, will be placed in the corridor of the main Academy building. Eric Gugler, architect, will be associated with the sculptors in designing it.

"Hundred Best Portraits" in Paris

PARIS—The "hundred best portraits" painted from the days of Napoleon III to contemporary times will be the object of a benefit exhibition held at the Cercle Interalliée in May. The organizer is the Comte de Beaumont while the patrons are MM. Bonnat, Baschet, Béraud, Dagnan-Bouveret, Flameng, Humbert and Gervex.

MASTER WORKS BY DEGAS ARE SHOWN

Collection Includes Paintings in the Artist's Rarest Manner—Other Art Displays in the New York Galleries

Paintings by Degas of a kind rarely seen in public these days are assembled for exhibition through March 18 in the Durand-Ruel Galleries, together with some pastels of a more familiar quality. Each of the eight pictures is superb of its style whether this be the "Buste d'homme," the "Portrait of a Man in a Painter's Studio" or the lovely title "Scène de ballet."

The study of the man in the studio is a large canvas, solidly painted in dusky tones and showing very markedly the influence of Ingres as well as being "dated" by the costume. The bust portrait of a man is a superb piece of painting and modelling, the pallid flesh tones of the delicate face being a thing to marvel over. On this same wall is hung a head of a young girl, dated 1873, called "La Savoisienne," that differs in every degree from its companions except in the surety of touch and the beauty of its color scheme, that is very different from most of this painter's work.

The "Trois femmes aux courses" shows three women of the fashionable world at the races, the composition grouping them with their backs to the spectator, their faces turned in profile, the true Degas "touch." There are two upright panels of ballet scenes of a size seldom seen nowadays, their color schemes being red and green and bluish white, respectively, and it is color that glows in the gas-lamp illumination of the time, color seen nowhere else save in these memorable ballet pictures of Degas.

The little "Scène de ballet," with its ravishingly pretty dancer in pink tulle, is a veritable gem in its jewel-like color, its realistic air of the theatre and its humorous characterization of the pretty pouting creature receiving the applause of the unseen audience.

Folinsbee at Ferargil Galleries

So many varieties of the work of John F. Folinsbee are shown in his annual exhibition at the Ferargil Galleries that the show may be looked upon as practically a complete summary of his artistic expression. It includes such earlier New Hope themes as "Lock and Tow-path" and "The Frozen Canal"; summer river scenes, including the distinguished "High River," which took the J. Francis Murphy memorial prize for 1921 at the National Academy of Design; landscapes such as the brilliantly sunny "Garden Gate," a city prospect, "Brooklyn Roofs," and his very beautiful studies of children.

Appreciation of this painter's work has been so generously and generally expended on his river scenes that one may well wonder if his high abilities in portraying childish character and childish form have not been overlooked. His "Joan" in this group of canvases is an extraordinarily brilliant performance in spite of its restrained color and simplicity. It is grave with the gravity of childhood, it abounds with the feeling of life, it glows with the soft brilliancies of opaque jewels.

Landscapes by Henry S. Eddy

In his note of introduction to the catalogue of his recent paintings, on view in the Babcock Galleries through March 11, Henry S. Eddy says they are "truly American landscapes," an appraisal referring to the sources of the compositions which modestly omits any reference to the truly American note in the artist's manner and expression. There is a tenderness hovering over most of these canvases, as if nature wrought her most caressing mood on Mr. Eddy while he was at work on "Homeward," a symphony in mauve and green, and "Thawing" with its delicate white and mauve tones.

Nor does this emotion of tenderness quite escape him when he is concerned with the facts of angles and curves assembled in "Moorings" and in his ingratiating prospect of "The Sunny Street" in Provincetown. Only once does a sterner note sound out from the soft undertones of his lyrical compositions, this in "The Big Willow," which takes on, mostly appropriately, something of the positiveness of the New England coast when it assumes its most definitely local face.

Mrs. Hale Proves Versatile

Lilian Westcott Hale is exhibiting both paintings and drawings at the Arlington Galleries, through March 16. Her position among American women artists is founded on her ability to handle many subjects equally well. Her art is adapted to portraiture by her sympathetic insight and skill in arranging a setting, while the subdued light of interiors and the

(Continued on Page 6)

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OLD MASTERS SEEN IN PERIOD SETTING

Works by Lawrence, Reynolds and
Romney Are Displayed at Fearon
Galleries With Furniture of the Time

"Three English Masterpieces" by Lawrence, Reynolds and Romney are shown in the Fearon Galleries in a setting of furniture and ornaments of that gravely decorative period of British cabinet-making art. The group title given to these paintings by Mr. Fearon is a very modest summary of the trio of portraits, for they are very distinguished examples of each painter's work and of a quality that seldom comes nowadays to public exhibition.

This is particularly true of the Lawrence, a bust portrait of Lady Elizabeth Belgrave, painted when she was in the flower of her youthful beauty. The exquisite face rises above a white satin Empire frock, the head turned toward the left. The painting of the bosom, neck and face is the last word in the treatment of blooming flesh, the air of high breeding is over every inch of the portrait, and the strokes of color indicating the hair have a spontaneous effect not often arrived at even by Lawrence. To look at this painting is to realize the high place English portraiture of the XVIII century has won for itself in the history of art.

The Reynolds' portrait of Miss Hannah Vincent is in a very different mood and mode, one of his most stately evocations as befitted the character of the original. Every element in the canvas harmonizes with the conventions of that time, from the almost classical robe the subject wears to the marble column of the balcony on which she stands, the flowers and the draperies against the yellowish white clouds in the background.

Romney's three-quarters seated figure of Colonel John Redhead, who wears a brown wig, is notable for its engaging color scheme. The easy natural pose, the clasped hands, the full-blooded appearance of the subject stamp him as a typical British squire of Georgian comedy and fiction. The portraits will remain on view through March 22.

Art Exportation Now Free in France

PARIS—We are glad to hear, on the authority of the president of the Chambre Syndicale de la Curiosité et des Beaux Arts, that exportation is now entirely free and that it will not be necessary to prove at the customs office, as originally supposed and announced in these columns on January 21, that the luxury tax of 10 per cent. has been paid by the dealer. —M. C.

A Poussin is Presented to the Louvre

PARIS—The Louvre has come in for a fine example of Poussin, presented by the Société des Amis du Louvre.

TELLS HOW CITY CAN PRESERVE SCULPTURE

Park Engineer Says Bronze and Marble
Works Require Treatment—Cites
Obelisk, Which is Coated With Wax

Just what the New York City Park Department is doing toward preserving those of the public monuments under its care was described by Gustave J. Steinacher, chief engineer of the department, in a recent letter to the New York Herald. The occasion for the letter was a Herald editorial which, in discussing this whole question of the care of public sculptures, raised the point as to the relative merits of marble and bronze for statuary, their suitability for exterior use, and specifically what appeared to be the mistreatment of the Verdi statue by a cleaning process, that left a yellowish white patina on the figures on the monument.

Mr. Steinacher points out that for outdoor statuary bronze has the best of the argument "although even bronze becomes pitted through oxidation or faulty casting and requires rather frequent applications of preservative coatings to prevent uneven coloring after exposure to the elements." As to marble he says it "of course is easily dissolved in the acidulated rain water and unless preserved the surface disintegration increases in geometric proportion, gathering dirt on the rough surface." He states that the discoloration of the Verdi monument "is caused by the oxidation of iron particles in the dust carried into the marble by water."

The only way to remove this color, he says, "would be to cut off a considerable part of the surface, and this of course would ruin the sculpture. The proper method of procedure would be to preserve all marble monuments immediately upon erection. If this is done the marble will require less care than bronze and no yellow discoloration will take place." He also calls attention to the fact that the wax preservative, applied to the Obelisk in Central Park in 1885, is still effective but that much of the delicate stone carving in the park is in "an alarming condition" owing to lack of appropriations to preserve it.

Gari Melchers to Decorate Four

Panels in Missouri State Capitol

The commission to decorate four panels for the Governor's reception room in the Missouri state capitol building has been awarded to Gari Melchers. The subjects for the panels are Mark Twain, famous Missouri humorist; Eugene Field, whose birthplace was in St. Louis; Major S. S. Rollins, founder of Missouri State University, and Susan Blow of St. Louis, who introduced the kindergarten to the United States.

The panels will be six by twelve feet and the sum of \$20,000 is to be paid for them.

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VENICE TO EXHIBIT WORKS BY GERMANS

For the First Time Since the Beginning of the World War Germany and Hungary Will Be Represented in Biennial

VENICE—For the first time since the beginning of the World War, Germany and Hungary will be represented in the biennial art exhibition, to open here in April. England, France and Spain will also participate officially in the show and a space has been reserved for the artists of the United States of America and of the Argentine Republic in the center of the exhibition building.

The German art commissioner is Dr. Hans Posse, director of the Dresden Museum. German artists, who will send work, include Max von Lieberman and Louis Corinth among others. The Hungarian art commissioners are Geza Paur and Paul Maiowsky. Oskar Kokoschka and his school are the foremost Hungarian artists who will send their work. Frank Brangwyn is the British art commissioner.

Heirlooms in Sales by Sotheby's and by Puttick & Simpson in London

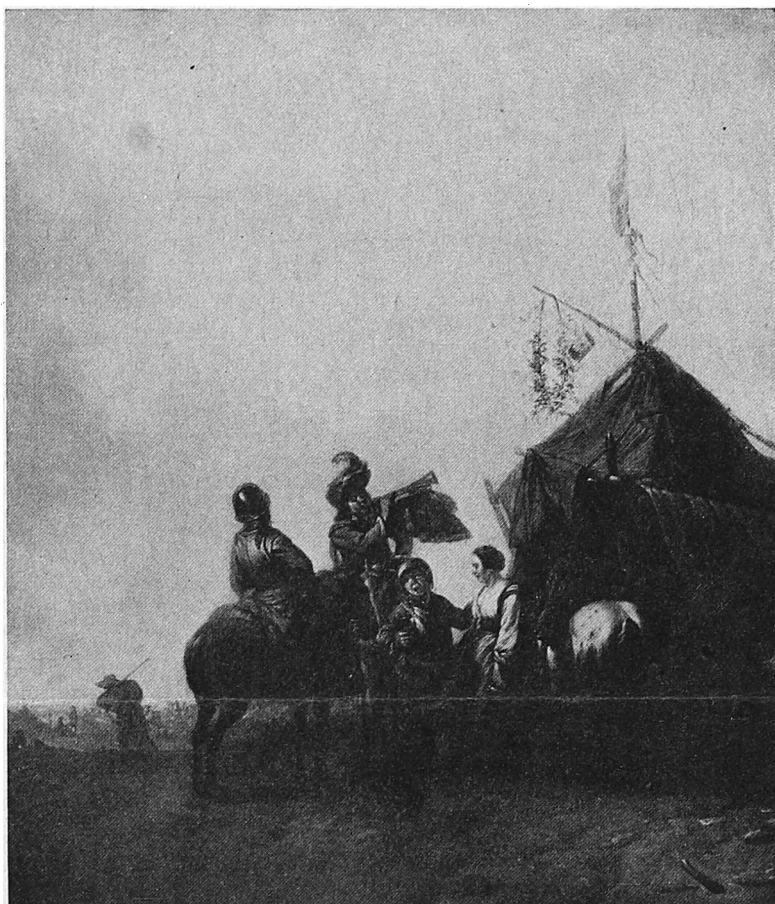
LONDON—On February 3, Messrs. Sotheby sold valuable works of art of the XVI and XVII centuries. The following were the more important lots:

A Scotch flint-lock pistol, engraved with the arms of the fourth Earl of Montrose and the date 1615, £500; a Milanese cabinet, £100; a pair of Japanese ivory tusks, £72; two Urbino majolica plates, £295; a Gubbio lustre majolica dish and bowl, £222; a XVII century Flemish table carpet, £180; two tapestry panels, £370; a XVI century woollen carpet, probably Indo-Portuguese, of "hunting carpet" design, £720.

Messrs. Puttick & Simpson's sale of art properties, including several notable tapestry panels, realized upward of £6,000, on the same date. Three Flemish XVII century panels, woven with decorative woody landscapes, brought £50 (Bailey), and a set of four Mortlake panels, illustrating the story of Diana, £30 (De la Rue). In the Wilson Browne collection of Baxter color prints, "The Teeth in Age" brought £40, and "Lake Lucerne" £37.

A number of articles from Woodsome Hall belonging to Lord Dartmouth were sold, the principal one being the famous "Luck of Woodsome Hall," a splendid brazen trumpet resembling that of a herald. It went for less than £5 to Gore. A Louis XVI gold snuff box, the cover mounted with a fine enamel planquette, "Apollo and the Muses," by Dodin, bearing the monogram of Louis XVI or his brother, was sold to Grant for £21.

Finds Lost Painting by Wouwerman



"THREE HORSE SOLDIERS AT A SUTLER'S BOOTH" By WOUWERMAN

Through one of those happy accidents that figure in the aspirations of all collectors, there has come into the possession of Mr. Percy Smith, of No. 90 College Street, Toronto, Canada, this painting by Philip Wouwerman entitled "Three Horse Soldiers at a Sutler's Booth" or "La Trompette." Mr. Smith, who is a grandson of J. Smith, of Catalogue Raisonné fame, was motoring in Sussex, England, last fall and stopped in the village of Crowborough. In wandering about the town he stopped at a small country house and in looking through it he found the painting, in a very dirty condition, hanging in the kitchen.

Recognizing the Wouwerman look about it he succeeded in buying the picture and after having it cleaned in London its full beauty

was revealed. The picture, which is 16½ inches high by 14 inches wide, is recorded in the Catalogues Raisonnés of both H. DeGroot and J. Smith. It has a public sale record, the first time in the Trenchin sale in Paris, in 1780, when it brought 2,300 francs; at the Montequiou sale in Paris, December 9, 1788, when it brought 5,000 francs; in the Baron Delessert sale in the same city, March 15, 1869, when it was sold for 25,500 francs. It is known that the picture was sent to England from Paris at the time of the Franco-Prussian War.

The picture is very brilliant in color and is noteworthy, also, for the careful painting of the details, as may be remarked in the bush and flagon advertising the sutler's wine and the objects scattered about the foreground before the sutler's tent.

DETROIT'S MUSEUM ACQUIRES A BOISERIE

Fine Example of French Period Decoration of an Entire Room Purchased at a High Price in France by Mr. Booth

A French *boiserie*, or wainscoting, of the period of Louis XVI has been purchased for the Detroit Institute of Arts, according to an announcement made by Jacques Seligmann & Co. In Detroit, Ralph Booth, who made the purchase, said the *boiserie* was valued at \$25,000, although it was bought for less than that sum. It will be installed in the new edifice soon to be built for the Institute.

The price is said to be "the largest ever paid for a single document of period furniture." It is really more than a mere wainscoting, being a complete room 25 feet long, 18 wide and 11 high, with oak paneling, walls, doors, mantels, consols, medallions and mirrors, all of which have been preserved intact, just as they were designed and installed in 1770 by Rosseau, a famous architect at Amiens, adjacent to the noted theater erected by him and which was almost destroyed in the World War.

The member of the French nobility, who owned the *boiserie*, had refused all offers for it prior to the war. When the enemy was shelling the city he offered to sell. The purchasers "took a chance" and won.

Art Treasures Went to Jail When England Went to War, Nation Hears

LONDON—During the days when bombs fell like hailstones and London was no longer considered salubrious for old masters, some of our most precious art treasures went to jail, we are now told. Bodmin Gaol in Cornwall housed a goodly number, notably the Domesday Book, the rolls of the Court of Chancery and more than twenty vanloads of documents dating from the time of Edward the Third.

While other treasures went off for a holiday to Wales, a number travelled no further than the country houses of some of the historic families of England, while of course the underground railways accommodated many. The recovered treasures betray no sign of damage.

Art Exhibit in a Theater Lobby

As a compliment to Eugene O'Neill, whose latest play, "The First Man," produced by Augustin Duncan, opens at the Neighborhood Playhouse on March 4, some of the most prominent painters of Provincetown have contributed their work to a lobby exhibition, which will last through the run of the play. Among the exhibitors are George Elmer Browne, Max Bohm, Leo Meilziner, Richard Miller, Ross Moffat and John Noble.

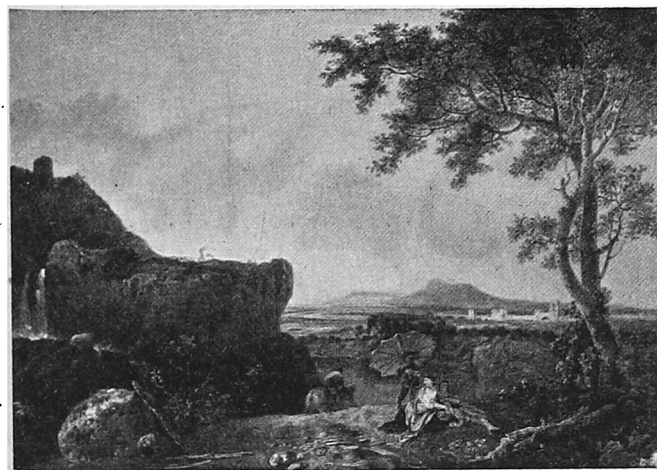
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ARTISTS WILL OPEN STUDIOS TO PUBLIC

Philadelphia's Painters and Sculptors to
Keep Open House for a Week to
Get in Closer Touch with the People

PHILADELPHIA—"Artists' Week" in Philadelphia will begin March 27 and end April 3. On February 24, Herbert Pullinger, president of the Sketch Club; Mary Butler, president of the Fellowship of the Academy of the Fine Arts; Elizabeth F. Washington, Devitt Welsh, Nicola D'Ascenzo, Benedict Osnis, Yarnall Abbott, Mrs. Juliet White Gross, Frederick Nunn, Katherine Patton and Johanna Boericke met for the purpose of discussing "greater co-operation between artists and the public." It was agreed that by keeping open house for a week and inviting the public to inspect their work, the artists would offer the people an opportunity to get in close and personal touch with them.

Buys Church for an Art Museum

PHILADELPHIA—Samuel B. Fleisher, founder of the Graphic Sketch Club, has purchased the Church of the Evangelist, Seventh and Catherine Streets, to be used as an art museum for the club. The Sketch Club, which started in a small way twenty-five years ago in an old section of the city, is one of the most remarkable institutions in Philadelphia. It serves, and always has, as a community house as well as a free art school, where many well known painters and sculptors have received training. Connected with the organization is a museum, to which former students have contributed their finest works. —E. W. P.

Brown to Demonstrate Lithographing

An interesting feature of Bolton Brown's exhibition of lithographs at the National Arts Club beginning March 8 will be his operation of his printing plant to show how lithographs are made. On the evening of March 8 he will give a lecture in addition to the demonstration. The public is invited.

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CANADIAN NATIONAL GALLERY REOPENED

Notably Fine Modern Work Among the
Exhibits to Which the Public Has
Access After Interval of Four Years

OTTAWA—After having been closed for more than four years, since the burning of the Parliament buildings required the taking over of its quarters for a temporary House of Commons, the Canadian National Gallery has recently been reopened to the public. The event is of more than national interest, for the exhibit is cosmopolitan in scope, and the high average of the pictures, prints and sculpture shown makes memorable a visit to the gallery. Mr. Eric Brown, the director, has shown much taste and discrimination in the arrangement of the galleries where the lighting and coloring are very successful.

While the paintings go as far back as the Primitives, it is the modern work that forms the essentially interesting feature. Among the pictures which Canada may well be proud to possess is Tintoretto's "Portrait of a Man," which ranks with his famous portrait in the Prado. The English XVIII century painters are well represented, in certain cases their canvases having a historical interest to Canada, as in Beechey's "Duke of Kent," which was presented by H. R. H. the Princess Louise; Sir Thomas Lawrence's "Sir Alexander Mackenzie," Thomas Phillips' "Sir John Franklin," Reynolds' "Jeffrey, Lord Amherst," Romney's "Joseph Brant," and Benjamin West's "Death of Wolfe."

Among the American paintings in the modern section are Paul Dougherty's "Light on the Sea," Luis Mora's "In Costume," Whistler's "Rose and Pink," and pictures by Leon Dabo and Franklin Brownell. Solon Borglum's "Washington" is here. Florence Wyle has a series of statuettes of war-workers done for the Canadian war memorials.

The English modern section forms a large part of the exhibition. It ranges from the decorative work of Brangwyn and Griffenhagen, the landscapes with cattle of Arnesby Brown, the landscapes of Festus Kelly, Austin Brown, and Walter Greaves, to the figure work of Laura Knight, Lavery, Lee-Hankey and Gerald Moira, with his big canvas reminiscent of Sorolla, and William Rothenstein's "Praying Jews." There are war-portraits by Sir William Orpen which are vividly lifelike, and Shannon shows a characteristic portrait of Princess Patricia of Connaught. Princess Patricia herself is represented by two pictures of a certain charm. Of sculpture there is the "Eternal Play of Night and Day," by Elsie March, as well as examples of her two brothers' work.

The French school has a still life of Chardin, "The Street at Anvers" of Corot, and "Oedipus Taken From the Tree" of Millet. Of the more modern Frenchmen: Monet has "Waterloo Bridge," a very good example of his work. Sisley, Le Sidaner, Dulac, Maxime Maufra and Henri Moret are adequately represented and works of one or two of the Futurists that are not the best of their school are also included.

Among the Canadian artists are some often supposed to be Americans as for years they have lived in the United States. The names of Arthur Crisp, Ernest Lawson, Horatio Walker, Tait Mackenzie, A. Phimister Proctor and Wyatt Eaton are guarantee enough for the quality of their part of the exhibit. Of the purely Canadian painters probably Tom Thomson's work is the most interesting and the National gallery is lucky in having obtained besides several of his large canvases a group of his sketches. His followers who have grouped themselves as "The Seven" are also well represented. And of course most of the Canadian Academicians are shown either by the diploma pictures or other canvases. Some interesting sculpture belonging to the war memorials, and done by Frances Loring and Florence Wyle (both Americans by birth), is shown, and the canvases of Franklin Brownell (another American who has adopted Canada as his home), are delightful in their rich, full coloring.

The collection of prints forms so large and important a part of the exhibit that it cannot be treated in so short a space as this article. Suffice it to say that the standard is very high. It includes a "Christ Presented to the People" by Rembrandt, and several fine Dürers.

To the usual collection of copies of antique sculpture has been added replicas of medieval sculpture taken from the French cathedrals.

—M. M. F.

LACKING A \$500 BID, LAWRENCE IS UNSOLD

(Continued from page 1)

61—"Reflection," F. W. Benson; William Macbeth, Inc.	\$1000
62—"Indian Summer: 1894," George Inness; Otto Bernet, agent	1500
63—"Pasture on the River Fay," Jules Dupré; R. Austin, agent	1500
64—"Les Coteaux de Valmondois," C. J. Daubigny; R. Austin, agent	1500
65—"Landscape: On the Mediterranean," Henri Harpignies; Mr. Fridmunch	1650
66—"Danse Arabe," E. Fromentin	Withdrawn
67—"Hunting Dogs," E. H. Osthaus; Mrs. M. H. Dodge	550
68—"Classic Landscape," Richard Wilson	225
69—"Clark of Montrose," Sir Henry Raeburn	425
70—"The Two Sisters," Sir Thomas Lawrence	Withdrawn
71—"Le Marquis de Fontanges and His Daughter," Robert Tournieres	Withdrawn
72—"Old Mill," Thomas Creswick	260
73—"Le Paradis Terrestre," Jan Breughel	Withdrawn
74—"Palace of the Doges," Canaletto; C. D. Paul	2000
75—"The Harpist," L. J. R. Collin	100
76—"The Song," L. J. R. Collin	120
77—"Flora," L. J. R. Collin	400
78—"Vision d'Été," L. J. R. Collin	140
79—"Dans un Réve," L. J. R. Collin	150
80—"Grâce Printanière," L. J. R. Collin	250

Paintings by American "Moderns"

Anderson Galleries, Park Ave. and Fifty-ninth St.—A collection of works by living American artists of the modern schools, comprising drawings, paintings and sculpture, evening of Feb. 23. Total, \$9,552.50 for 177 lots. A report of the sale on items bringing \$100 or over:

43—"Black River Valley," John Marin; Paul Rosenfeld	\$130
44—"Small Point, Maine," John Marin; Daniel Galleries	130
48—"Cedar and Red Maple, Lake George," Georgia O'Keefe; Mrs. M. Wertheim	270
49—"Red Barn, Lake George," Georgia O'Keefe; H. V. Jones	350
57—"Oil painting, William Zorach; Sylvester Mars"	350
61—"In Jersey City," Oscar Bluemner; S. A. Simpson	175
79—"Moving Boats, 1912," Arthur G. Dove; Philip L. Goodman	160
94—"Flying Figure," Gaston Lachaise, bronze; Louis Knoedler	180
95—"Woman's Head," Gaston Lachaise, marble; E. P. Pierce	925
97—"Tree Forms, Maine," John Marin; Paul Strand	310
98—"Landscape, Maine," John Marin; Alfred Stieglitz, agent	400
102—"Apples and Scallops," Georgia O'Keefe; H. J. Seligmann	150
107—"Flower Piece, Sweet Williams," Maurice Sterne; R. M. Riefstahl, agent	275
116—"Canal, New Jersey," Oscar Bluemner; Bourgeois Galleries	175

Washington Memorabilia

American Art Galleries, 6 Madison Square South.—Relics and memorabilia of George Washington, inherited and collected by his great-grand-nephew, W. Lanier Washington, afternoon and evening of Feb. 22. Total \$24,659.50 for 487 items. A report of the sale for items bringing \$300 or over:

57—Early American silver tankard, Otto Bernet, agent	\$1250
58—Early American silver tankard; R. N. Woods	1700
60—Pair of early American silver candlesticks; Joseph Dabiss	500
210—General Washington's stock pins; Oscar Dane	300
213—General Washington's gold watch; Otto Bernet, agent	3200
215—General Washington's gold seal; Oscar Dane	1000
219—General Washington's reading glass; W. R. Hearst	325
228—Writing case owned by General Washington; Oscar Dane	475
230—General Washington's surveyor's plotting scale; E. J. Grassman	300
241—General Washington's decanters; W. R. Hearst	380
243—General Washington's hot water urn; W. R. Hearst	700
247—General Washington's inlaid mahogany card table; Oscar Dane	350

Americana of Dr. Coutant

Anderson Galleries, Park Ave. and 59th St.—Library of the late Dr. R. B. Coutant of Tarrytown, N. Y., afternoon and evening of Feb. 20 and afternoons of Feb. 21, 22, 23. Total, \$18,877.45 for 1658 lots. A report of the sale for items bringing \$300 or over:

55—First edition of Major Andre's court martial proceedings with autograph letters and documents; W. W. Cohen	\$825
151—Court martial on Benedict Arnold; W. W. Cohen	300
660—The Etched Work of Whistler, Edward G. Kennedy, from the Grolier Club; Gabriel Wells	565
1100—Two panoramic views of New York in aquatint, by George Havell, 1884; R. Friedenberg	435
1563—Oliver Goldsmith's "History of the Earth, etc.," from the library of George Washington and having his autograph and bookplate; W. W. Cohen	875

C. W. KRAUSHAAR

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TAPESTRIES BRING BIG PRICES IN PARIS

At the Comte de Reiset Sale a Total of
1,302,482 Francs is Realized—XIX
Century Paintings at Hôtel Drouot

PARIS—The grand total at the Reiset sale, the first important auction of the year, amounted to 1,302,482 francs, a total surprising in view of conditions. The highest price among the tapestries, which were particularly successful, was given for a big XV century Flemish piece with many figures wearing the costume of the time for which M. Meyer, acting for MM. Jacques Seligmann & Sons, gave 130,000 francs, bidding against MM. Maillard, Picard and Bacri. M. Gaston Migeon, for the Louvre, bid for the XVII century specimen, illustrating episodes in the Battle of Jarnac between Catholics and Protestants, against M. Charles Picard. It fell at 50,000 francs. It had only fetched 2,500 at the Pichon sale in 1897 when the purchaser was the Vicomte de Reiset.

A small XVII century panel (No. 509) showing a tournament in a French garden, for which 6,000 francs had been asked, rose to 18,200, pushed by M. Meyer for MM. Jacques Seligmann against MM. Founès and Lefortier. Two small wool-work carpets said to have been the work of Marie Antoinette and Mme. Elisabeth, fell at 6,100. Other prices were in francs:

Two XVIII century Aubusson tapestries, hunting scenes, 62,400; one Louis XIV Gobelin after Le Brun, 35,600; one Flemish XVII century tapestry, 25,700; a piece of Flemish XVI century tapestry (M. Leman), 10,000; a XV century tapestry showing a court page with two women (M. Bacri), 59,000; an arm-chair upholstered in XV century needlepoint (M. Jacques Seligmann), 20,100; an Hispano-Mauresque dish with a design of a coat-of-arms in blue and yellow (Mr. Hamburger), 80,000; an Hispano-Mauresque basin, mended (M. Stora), 32,000; a Gubbio cup with a man and woman's busts, 34,100; a Deruta dish (Jacques Seligmann), 14,000.

At an Hôtel Drouot sale held on the 6th different pictures by XIX century painters were sold at the following figures in francs:

Jongkind: "La Crue" (M. Henri Baudoin), 23,000; "Rotterdam Harbour," 3,400; "The River Schie," 10,000. Charles Jacques: "Sheepfold," 17,000. Isabey: "Unshipping of Fish," 14,800; "Le Festin," 3,400. Daubigny: "Les Bords de l'Oise," 14,000; "Moonrise Over a River," 13,100. —M. C.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Collection of important consignments from over-sea to be sold together with the remainder of the library of the late Daniel F. Appleton, afternoons of March 6, 7, 8.—Early American furniture, afternoon of March 11.—American Art Galleries, Madison Square South.—Egyptian and Babylonian antiquities, the property of Thomas Elder, afternoons and evenings of March 8, 9.—Old English silver and Sheffield plate, gathered by a London collector, afternoons of March 9, 10, 11.—Clarke's, 42 East 85th St.—Italian furniture, silks, velvets and brocades of the XVI and XVII centuries, afternoons of March 9, 10, 11.—James P. Silo & Son., 40 East 45th St.—Early American porcelain, brass, pewter, etc., from the estate of Harlan P. Smith, afternoons of March 6, 7, 8, 9, 10, 11.

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"THE THREE BROTHERS" By BARTH VERSCHAEREN
 In the forthcoming exhibition of the Society of Independent Artists

**CHICAGO TO RESTORE
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Club Women, Inspired by Lorado Taft,
 Decide on Restoration of a Pavilion,
 and Would Save the Entire Edifice

CHICAGO—As a result of the action of
 6,000 women representing the second district
 of the Illinois Federation of Women's Clubs,
 a pavilion of the old Fine Arts Building in
 Jackson Park, a remnant of the World's Fair,
 will be restored at once. The entire edifice
 will probably also be saved for the people.
 The Illinois Chapter of the American Institute
 of Architects, George W. Maher, chairman,
 will execute the work in water-proof cement
 plaster at a cost of \$7,500, already raised.

The women undertook the project following
 addresses made by Lorado Taft at their
 autumn meeting at the Sisson Hotel. The noble
 proportions of the Fine Arts Building and its
 location in Jackson Park have long endeared
 it to the citizens. The Field Museum collec-
 tions were housed there for many years. The
 strong foundations justify the reconstruction
 of the exterior originally fashioned from plas-
 ter in the Greek style.

England Honors Thomas Hastings

LONDON—The Royal Institute of British
 Architects is submitting to the King the name
 of the New York architect, Thomas Hastings,
 as the recipient for its gold medal for the
 current year. Mr. Hastings is a member of the
 firm of Carrère & Hastings, New York.

**GERTRUDE WHITNEY
 TO DO BUFFALO BILL**

Memorial to William F. Cody, Erected
 by Wyoming, to Stand in the Public
 Square of the Town Named for Him

Gertrude V. Whitney has received a commis-
 sion from the State of Wyoming for a mem-
 orial statue to Col. William F. Cody to be
 erected in "Buffalo Bill's" home town, Cody.
 When Colonel Cody died, five years ago, the
 State authorities made an appropriation for a
 memorial, but the war caused postponement.
 The local plan is to have the statue placed in
 the public square in front of the main hotel of
 Cody, which was named for Colonel Cody's
 daughter; but the final decision, as well as the
 details, has been left to Mrs. Whitney.

Mrs. Whitney is planning to pay a visit to
 Cody within a few weeks. She said she was
 delighted to have received the commission and
 would put all her other work aside. Buffalo
 Bill knew Mrs. Whitney, and the members of
 his family had planned to ask her to make a
 memorial to him when the State authorities of
 Wyoming took the matter into their hands.

Signac Objected to the Dash

PARIS—To make an end of the Signac-
 Picabia incident the facts turn out to be that
 the word the president of the Society of In-
 dependents objected to and the exhibitor
 claimed harmless, was not written in full let-
 ters but with a dash which, in the case in
 point, to the French understanding, is equiva-
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Vol. XX MARCH 4, 1922 No. 21

AN UNJUST INFERENCE

The sale by the American Art Association this week of a portrait of a man, catalogued as the work of Sir Henry Raeburn, for \$425 and the withdrawal at the same sale of a painting entitled "The Two Sisters," which was catalogued as a Sir Thomas Lawrence, because no one came forward with a bid of \$500, must not be taken by the art world either at home or abroad to mean that the value of old masters has decreased in the United States. Such an interpretation would be unjust to the art galleries of New York—all the way from Duveen's and Knoedler's down to much smaller establishments—which buy and sell genuine and desirable works by the great painters of the past.

The prices of old masters are just as high today in America as they ever were, probably higher. Their scarcity and the growing appreciation for art in this country are the controlling factors. A portrait of a man by Raeburn, of good quality and undoubted authenticity, is worth from \$20,000 to \$50,000. A decorative portrait of two women by Lawrence, of good quality and undoubted authenticity, is worth from \$30,000 to \$100,000.

The connoisseur who buys an old master of a reputable dealer takes no chance as to the authenticity of the work—it is automatically guaranteed. If the dealer should make a mistake he would be obliged to rectify it. No case is on record where a dealer has tried to evade his obligations to a connoisseur. If he tried to do so, the law would prevent him. He is not "protected" by the printing of a blanket and all-inclusive disclaimer of responsibility in a catalogue.

AN AMERICAN REPLY

The proposal of Sir Basil Thompson in a letter in the London *Times* that the English parliament pass a law forbidding the exportation of important art objects has called forth an editorial in the San Diego (Cal.) *Union* which THE AMERICAN ART NEWS is pleased to quote.

"It is neither sportsmanlike nor in consonance with a square deal to impound the art of a country under an act of parliament," says the *Union*. "If the art object is for sale it comes within the purview of any ordinary commercial transaction. The contention that rich Americans can buy this art, and that Europeans cannot bid against them is not a good argument; if the owner or the artist desires to sell he should not be enjoined by the law without adequate compensation—the government should pay him his price.

"Moreover, as far as the intrinsic value of possession is concerned, a work of art is as necessary to the culture of America as to the culture of Europe, and the chances are that America's appreciation of it would transcend that of Europe. In truth it has been asserted by competent authority that the art of the European galleries and museums is judged with a finer discrimination by American critics and connoisseurs than by the natives of the country where it was produced. The relics of Greek

Masterpiece by Blakelock to be Sold by Anderson Galleries



"THE VISION OF LIFE"

Size 21 inches by 39 inches

By RALPH ALBERT BLAKELOCK

One of the gems of the Snyder collection, to be sold at auction by the Anderson Galleries, New York, on March 17, is a finely characteristic example of Blakelock's Indian period, during which he painted the haunts of the red man and depicted the glories of the sunset of the golden west.

There is no doubt that Blakelock saw nature for himself, hampered by no academic procedure, and created a distinctive type and technique of landscape painting. He must always be classed as one of America's greatest artists,

and "The Vision of Life" is one of his greatest paintings.

"The Vision of Life," the title by which this painting is now known, was formerly called "The Ghost Dance." It is a splendid example of the artist's perception of the spiritual as related to the physical evidences of the pagan practices of the aboriginal American.

Upon the approach of twilight, in a clearing thickly carpeted with fallen leaves, surrounded by massive trees whose lace-like foliage makes a beautiful silhouette against a sky of silver and pale emerald, a band of Indians has assembled and is executing a dance in phantom-

like movements, perhaps to invoke and exorcise the spirit of a departed chief. A number of wigwams are indicated at the left distance, and the freshness of a cool October evening pervades the jewel-like canvas.

The painting was purchased direct from Mrs. Blakelock by the banker, Mr. W. S. Hurley, of New York city, who parted with it about 1911 to Messrs. Moulton & Ricketts, from whose hands it passed into the collection of Mr. Snyder. At the Blakelock exhibition in 1916 it was conceded to be one of the most important of the master's works.—G. Frank Muller

art in Athens are better known abroad than at home, for the Greek of today is not the Greek of Phidias' time. The Italian art stolen by Napoleon and hung in the Louvre is in a better place from the world's point of view than it would be in Rome or Florence. This is not, of course, a justification of the original theft; but a demand by Italy at this time for the return of the loot would be regarded in the world of art as an absurdity as flagrant as the demand for the restoration of the Elgin marbles now in the British Museum.

"America needs this art that we are purchasing in Europe. * * * It should not be necessary for Americans to go to Europe to study the masterpieces of ancient art or to find competent teachers in modern art. It would be selfish and ungrateful to deprive America of all opportunity to purchase European art if it is for sale and if we have the money to buy it."

Obituary

ALGERNON GRAVES

Following close on the publication of his concluding volume of "Art Sales" comes the announcement of the death in London of Algernon Graves, a member of the family which, since the days of the eighteenth century, has been intimately connected with the world of art. For the greater part of his life a partner in the famous firm of Henry Graves & Co., in Pall Mall, he thence passed some years ago to the firm of Thomas Agnew & Sons, devoting a great portion of his time to the literary and historical side of his vocation.

His compilations, beginning with his work on "Royal Academy Exhibitors," and following with similar volumes dealing with the Society of Artists and the British Institution, were invaluable. His compiled works relating to sales and prices represent unremitting labor and research and possess a reliability and thoroughness not invariably met with in works of this nature. He leaves behind him further manuscripts relating to the less well-known art societies, which will probably be published later.

LÉON ALEXANDRE HEUZEY

M. Léon Alexandre Heuzeuy is dead in Paris at the age of 91. He was a member of the Académie, a grand officer of the Legion of Honor, honorary curator of the National Museums and formerly curator of Eastern antiquities at the Louvre. He was the author of books on Julius Caesar, on classical drapery, and on discoveries in Chaldea.

BERNARD W. EVANS

Bernard Walter Evans, landscape painter, is dead in London. He was 78 years old. He originated the City of London Society of Artists and was a member of the Royal Institute of Painters in Water Colors. Mr. Evans represented English art at the St. Louis Exposition in 1903-1904.

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from Page 1)

clear brilliance of her landscape are obtained with the ease of a specialist in each field.

Her child portraits are among Mrs. Hale's most interesting work. "Nancy and the Map of Europe" is especially piquant, with its little girl in blue sitting very straight in a high-backed chair before the pink and green and blue patches of the map. "Reverie" and "Perdita" are rich in glowing flesh tones and velvety depth of color.

"The North Wind Doth Blow" and "Lavender and Old Ivory" are two interiors employing much white, and "An Old Cherry Tree" and "Rocky Hillside" have clear intensity of color and are strong in drawing. The strength underlying Mrs. Hale's workmanship is revealed in her charcoal drawings, which hold their own in interest beside the best of her oils.

Twachtman's Sanguines at Knoedler's

J. Alden Twachtman, son of John H. Twachtman, is giving one of his rare exhibitions of portraits in sanguine at Knoedler's, through March 11. Only seven studies are shown in all, but their variety of approach and treatment is sufficient to give the visitor a fairly complete summary of Mr. Twachtman's work in this particular field, which is not the one to which he devotes most of his time and effort, for he is a mural painter. Just how varied his approach and treatment of a subject is may be noted in the bust portrait of Mrs. Gordon Grant, that is markedly classical in feeling; in the head of his little son Eric, this study having the sweet austerities of a late Greek sculpture; and in the profile portrait of Mrs. Richard V. Pell, that is as modern as the mode of the moment, when that mode is graciously exquisite.

Paintings by Agnes E. Mayer

A group of paintings by Agnes E. Mayer, at the Ainslie Galleries through March 15, includes some pleasing studies of nudes adapted in decorative themes such as "Dawn" and "Moonlight," the former in tones of blue broken by pale gold, and the latter in blue alone, against which the single dancing form gleams with a pearl-like whiteness. "Youth," her largest canvas, also a nude, is full of light.

A portrait of Major Dudley has been handled very ably, and "Andrea," an Italian boy, sitting cross-legged, is painted with penetrating insight. "Tytyl" is a poetic rendering of the boy who went in search of the Bluebird, and "The Golden Dream" is most pleasing in color, with its rich yellow and gold of Oriental costume.

Cattle Paintings by Keasbey

The paintings by H. T. Keasbey, shown at the Milch Galleries, through March 11, are not only interesting as sympathetic and authoritative studies of cattle, but for their landscape backgrounds, which are decidedly more than

mere settings. "Cloud Shadows" has its interest in the grazing cattle, but without it it would still be a delightful landscape, with low green hills marked by sun and shadow.

A noticeable feature about all of these pictures is the artist's success in portraying motion, whether it is the steady swinging of cows on the way homeward in the evening or their slow browsing in the pasture. All of cows following a path that leads down a hill toward the sea is one of his most interesting compositions.

American Historical Prints

Rare and interesting early American prints including portraits, landscapes and naval battles, are on exhibition in the Kennedy Gallery through March. There is a group of portraits of Washington, some of which are in color, and of Benjamin Franklin and other celebrities of the Revolutionary and later periods. Another set is of prints by Winckler, after Troost, interiors of Revolutionary inns, and groups of officers at leisure, that are very rare and interesting as representation of the life, costumes and interior decoration of that time.

Another rare print is a "Battle of Lexington." One in color entitled "In Memory of General Washington and His Lady" is a souvenir of the sentiment of that day. Landscapes include color prints of West Point, Hell Gate, Boston, New York, Mount Vernon, Fulton Market and the Palisades, while naval prints, hand-colored, are spirited representations of the most famous engagements of the War of 1812.

Etchings by Eileen Soper

Etchings of children by Eileen Soper, at the Mussman Gallery until March 15, won distinction on their own particular merits and many who have singled out her work with surprise that she is only fifteen. There is no trace of crudity or immaturity about her work.

Most of her subjects show children at play and the motion which she puts into their flying forms, sailing by on "scooters," skipping the rope, or hurling themselves through the air at leapfrog, might well be the envy of a mature artist. Her assurance of line is equalled by its simplicity, and in composition she seems to have an instinctive feeling for emphasis.

A keen sense of observation is evident in "The Convalescent," a little girl asleep in a chair, relaxation expressed in every line, and in "The Tragedy," a little girl gazing sadly at a broken doll.

The artist's father is the English etcher George Soper.

Drawings by Albert Sterner

Thirty-three drawings by Albert Sterner, in crayon and red chalk, are on view in Mr. Sterner's Gallery, through March 15. The artist's thorough command of his medium, his perfectly trained hand, is revealed everywhere in these pictures whether it be the superb simple portrait of Rockwell Kent, the graceful social irony entitled "Lip Stick," or the

(Continued on Page 10)

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PARIS

The American Art Association's show is the most important in the clubroom's records. Absolutely representative of the American artist colony it is not, because, on the one hand, limited to the association, which does not include women, on the other because several non-Americans take part as members. Nevertheless, it gives an adequate idea of the general trend of American production over here. Every style, every shade in modern forms of expression is featured. The master in the group is Frederick Frieseke, who sends two *plein air* figures, one of a young woman sewing, the other of a small child. Surely Mr. Frieseke may claim to rank as a typical American painter, young, fresh and stimulating as his work is and not reminiscent of any French school or master. Rupert Bunny, Australia's foremost artist, though also an old Paris resident, has sent two pictures, perfect renderings of the play of sunlight on gracefully composed figures in the open.

The surprise of the gathering is afforded by Phil Sawyer, who, after having initiated us on different occasions to promising work, has suddenly blossomed forth into a first-class painter of portraits. There is not a hitch in his extremely fine, genuinely painted picture of an elderly gentleman against a blue ground. This is work without deceptive brilliance but of lasting value. Eugene Paul Ullman, organizer of the exhibition, is represented by two small nudes and a couple of minor landscapes painted with his characteristic fluency. Clarence M. Gihon has accomplished a remarkable feat with the illuminations and dancing crowds on the night of the French national holiday.

The Canadian artist, Frank M. Armington, competes with Pissarro on the grand boulevards. The Irishman R. O'Connor has the most generous palette here and a quality of texture which blends Rembrandt with Matisse. Clinton O'Callahan and Myron C. Nutting have sent *mi-corps* figures painted very thoughtfully in a typically modern though differing spirit. The first belongs more to the Charles Guérin school; the second to André Löhle's.

Lee Greene Richards contributes a portrait in a restrained manner and two landscapes; Ernest T. Rosen, feminine attitudes; C. E. Polowetski, scenes in North Africa; H. O. Tanner's frail harmonies recall Auburtin; A. G. Warshawsky sends a bather and Xander of the same surname has a child's portrait and a view on the Rhône; Edwin D. Connell, a pastoral subject of delicate hue; Parke C. Dougherty, scenes in Brittany; Oscar Giebert, pencil sketches; A. Van Nesse, a green boat painted with brio; William H. Singer, a decorative landscape; James R. Hopkins, lithographs; Robert B. Hostater, a still-life which I prefer to his landscapes; F. Morton Johnson, a landscape I prefer to his townscape; Robert F. Logan, a sample of work in each of his various capacities as painter, draughtsman and etcher; Lendall Pitts also invites comparison between his paintings and those so accomplished colored etchings of his; one seeks for Gale Turnbull's aquatints and finds some sturdy paintings; while Arthur W. Heintzelman has been induced to make his first public appearance in Paris.

John Storrs, with two allegorical compositions and a small head, seems to inaugurate an era for American sculpture. A small torso in marble and heads in bronze by George Conlon, two bronzes by Minazzoli and a couple of portraits in clay by R. V. A. Sheldon are regarded of the circumstance that the club rooms can hardly answer to the demands of monumental statuary.

To those who think that Matisse, Dufy, Friesz represent the very last word in French art the work of Louis Charlot and Henry Déziré (Marcel Bernheim's) will come as a surprise. Were Charlot's handsome young shepherdess from the Morvan country, just bought for the Luxembourg, hung side by side Jean Marchand's "Motherhood," the two would characteristically represent the growing reaction on Impressionism and Neo-Impressionism. M. Charlot has been called the modern Millet and the comparison holds good so far as the quest for idealism through homely subjects is in view, allowance being made for more artificiality in the contemporary. The same straightforward outlook is adopted by Henry Déziré, a most honorable and sometimes an attractive landscape painter, an affinity having suggested the joint display. —M. C.

LONDON

The libel action brought by the artist Sigismund Goetze against the publication *Plain English* was won by the plaintiff. Mr. Goetze is the painter who made a free gift of frescoes to the Foreign Office during the war, the gift in the first instance having been intended as an anonymous one. He was accused of a desire to secure emolument through corrupt influence, and stigmatized at the same time as a German and a Jew in spite of the fact that he is neither the one nor the other.

Whatever comments we may have had to make in the past as to the choice of the Chantry Bequest trustees in the matter of their purchases, there has of late been little cause to quarrel with their selections. The latest has been that of Alfred Turner's marble statue of "Psyche," a piece of work which shows real grace of modelling and beauty of technique.

It is interesting to note how the daughters of our well-known artists are coming along. There is Miss Katharine Clausen, daughter of the Royal Academician, George Clausen, who is now sharing with a couple of other painters the gallery of the Alpine Club, where she is showing some accomplished studies of mountain peaks and crags, clever and original sketches that give promise of still better achievements ahead. Another bright spirit is Miss Kitty Shannon, daughter of Sir James J. Shannon, whose fantastic drawings are so admirably suited to the purpose of illustrations to poems and romances. She deals with fairy themes in a real elfin spirit and her work at miscellaneous shows never fails to stand out by reason of its strongly marked personality.

A pleasant little function took place at Christie's this month on the occasion of the seventy-third birthday of Mr. Arthur Tooth, of Bond Street. His colleagues in art presented him with an inscribed bowl of silver and congratulated him not alone on his birthday anniversary but also on the accomplishment of fifty-eight years' connection with the art world. Mr. Tooth is now regarded as the patriarch of the dealers, among whom he is greatly respected and liked. The presentation was made by Mr. E. Major of Agnew's.

An interesting exhibition is that of the Sweet-Escott collection of old drinking glasses, to be seen in the galleries of Cecil Davis, the well-known expert in old English and Irish glass at 8 St. Mary Abbott's Terrace, Kensington. Mr. Davis has also acquired the important collection of old Swansea and Nantgawr porcelain belonging to the same owner and including many noteworthy marked specimens of great rarity and a number formerly in the Llangibley Castle collection. Another item of special attraction is the splendid dessert service decorated by Billingsley, while Bristol, Derby and Worcester porcelain from the Trapnell and Bemrose collections is also to be seen at this Kensington gallery.

At the end of March there will open at the Grosvenor Galleries an exhibition organized by the magazine *Colour*. This will consist largely of the work of those artists who have been represented in its pages. —L. G.-S.

Toronto

Preliminary to the annual show of the Ontario Society of Artists, which opens in the Society's galleries this month, there has been arranged a retrospective show including work by members of the society as far back as 1881. Among the old-time members represented are William Revell, by a flower piece; M. Matthews, president from 1893 to 1897, by "Looking Down Goat Pass," a landscape; L. R. O'Brien, by a study of Niagara Falls; F. A. Verner, by "Leader of the Herd," depicting buffaloes, and T. Mower Martin, by "Calling Up the Pack."

Paul Peel's fine painting of nude children is drawn and painted with the same kind of assurance and knowledge one finds in William Cruickshank's "Hauling the Mast." There are two of Lawren Harris's early studies of city streets, A. Y. Jackson's "Edge of a Maple Wood in Early Spring," and landscapes by J. W. Beatty, C. W. Jeffreys, Homer Watson and Fred H. Brigidon. The portraits include the "Three Miss Robinsons," by C. T. Berthon, and Mrs. W. Schreiber's "Mrs. Martin Graham." In point of time and influence, this collection of pictures may be said to begin with the large landscape by O. R. Jacobi, best known of the earlier Toronto painters.

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BERLIN

At Cassirer's Gallery in an exhibition of water colors by contemporary artists. Besides the masters of Impressionism, Thoma, Corinth, Liebermann and Slevogt, several young artists are represented who paint after the modern formula. Their sketches are only studies for large pictures, nevertheless we can judge of the ability of the artists, and the works of Unold, Seewald, Pechstein, Gross, Pascin, Ed. Scharff, Otto Müller and Nauen show considerable ability. The exquisite works of Thoma, a landscape and a Christ; Liebermann, with landscapes and portraits; Slevogt, with landscapes; and Corinth with his studies for the large picture "Walchensee," which has just been acquired by the National Gallery.

The gallery Goldschmidt-Wallerstein shows work by Lyonel Feininger, who is a native of America, but resides in Weimar. He belongs to the Cubist school of painters and his pictures are very much appreciated not only in Germany but also in France and Switzerland. They convey the impression of being real emanations of an artist's deepest feelings. The pencil sketches for these paintings are also shown. His painting is of course of decided geometrical appearance, but his colors are refined, his pictures conveying that undefinable impression which is called "quality."

Paintings by Genin are on view at Flechtheim's, together with those of R. Grossmann. Genin is represented by canvases of a delicate line and light colors, while others are painted with broad brush and much vigor. Grossmann is known for his striking technique and the inexorableness with which he shows the weak points of humanity.

At Gurliitt's, Louis Corinth's pictures painted between 1886 and 1922, are on view. This sixty-four-year-old master paints with an intensity, which reminds one of Rembrandt's latest pieces. His pictures glow with color.

The "Berliner Secession" devotes its rooms to Lesser Ury for the current exhibition. This famous landscapist is represented by a large number of pictures. —F. T.

Utica, N. Y.

The group exhibition of paintings at the Utica Public Library was the largest and most successful held this year. The attendance was unusually good. The exhibitors were Sidney Dickinson, Frederick C. Frieseke, Eugene Higgins, Alice Judson, Carolyn C. Mase and Jane Peterson. There was also on view a small but fine Twachtman of a misty day at Cos Cob which had never before been exhibited and which is owned by Miss Mase.

Galveston, Texas

The Galveston Art League has just held an exhibition of the paintings of Percy Holt, a local artist.

NEW ORLEANS

An interesting exhibition of paintings by Hugh C. Tyler is on for the next three weeks at the Delgado Museum of Art. They represent views from the South Pacific islands, landscapes and marines. There are sixteen views from Tahiti and twelve from the Marquesas.

Luis Graner, Spanish painter, whose several visits to New Orleans in the past eight years have been productive of much splendid work, is now in the city to execute commissions, one of which consists of three large decorative panels for the home of Mrs. Eleanor M. Ford on the Hudson River above New York City.

A collection of seventy-five old paintings was sold at auction on February 1 at Stern's. One was an important marine, a harbor entrance in stormy weather, by Jacob Ruysdael. Several Dutch and Flemish paintings not authenticated brought good prices for this market. The principal purchasers were from Chicago. —I. M. C.

Baltimore

The Baltimore Water Color Club's twenty-sixth annual exhibition will be held in the Peabody Institute Galleries from March 8 to April 8. Exhibits were received at the Institute Feb. 27. Works in water color, pastel, black and white and illustration in any medium will be shown. The jury of selection comprises Hugh H. Breckenridge, Alethea H. Platt and Chauncey F. Ryder. Miss Dora L. Murdoch, 245 West Biddle street, is corresponding secretary.

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PHILADELPHIA

In the annual exhibition by the Fellowship of the Academy of the Fine Arts at the Art Alliance, the Fellowship Gold Medal was awarded to Ada C. Williamson for her portrait of "Elsie Parrish, Nursery Poet," and the following canvases were selected for purchase: "Snow Covered Hills" by Fern I. Coppedge, "Sleeping Baby" by Juliet White Gross, "August Sunshine" by Laura D. S. Ladd, "The First Clutch of Winter" by Elizabeth Coyne and "The Clinic" by Ralph Taylor.

The younger generation is well represented in the show, among whom Ross E. Braught is most conspicuous, as he is also at the annual exhibition at the Academy of Fine Arts. Among the other young artists are Carl Lawless, Arthur Meltzer, Beatrice Edgerly, Kenneth Bates, Otto Schmidt, V. Perflieff, Henry White Taylor, Charles E. Clarke, Paul Gill, S. Gertrude Snell, Emily Kohler Fisher, Delphine Bradt and Mabel Pugh.

Several well-known painters are venturing into unaccustomed pastures. Fred Wagner has gone in for romanticism, Elizabeth Washington, for hotter color and more sweeping brush work. Frederick Nunn shows two very fine decorative landscapes executed with a new vigor and freedom. Paule Van Roeken has been successfully experimenting with greens. And Nicola D'Ascenzo is showing a number of sensitive pastels. Hugh Breckenbridge's portrait is perhaps the most interesting canvas in the show. It was painted some years ago, we understand, and is an excellent characterization, remarkably solid in construction, and knowing in tonal relations.

Other notable works are Ruth Anderson's landscape, Elias Lauback Jemne's decorative portrait, Helen Reed's drawing of a girl's head, Alice K. Stoddard's simplified treatment of a garden, two characteristic canvases by Martha Walters, Ralph Taylor's "Clinic," J. B. Grossman's landscape, Yarnall Abbott's "Fish Wharves" and Harry Rand's snow scenes. There is characteristic and excellent work by M. Elizabeth Price, George W. Sotter, Katherine Farrell, Ethel Warwick, Katherine Patton and Nancy Ferguson. The sculptors include William F. Boogar, Jr., Joanna E. Gighner, Martha Cornwell, Gladys C. Edgerly, Anna K. Stimson and Adam Pietz. The exhibition will continue through March 6.

Charles P. Gruppe of New York is showing some thirty-three landscapes at the Art Club to Feb. 28, inclusive. They range from his Holland period, to work done last summer. In his later work this painter of spacious foregrounds, "moving" skies and gray weather, is more vivacious in color to the loss of a certain special peacefulness in his earlier canvases.

At the Plastic Club, Johanna Boericke's group of water colors shows rare mastery of this medium in that she uses the cleanest, broadest and fewest of washes and achieves what she wills in atmosphere, distance, truth of detail and beauty of scene. Pearl Aiman also has a strong group. Constance Cochrane's marines are vigorous and personal. Clara N. Madeira has a fine interior in water color and an attractive still life in oils. The other contributors are Susan Hayward Schneider, Florence Bradway, Mary Butler, Rosella Buzby, Blanche Dillaye, Laura Stroud Ladd and Anna W. Speakman.

Ernest D. Roth's etchings at the Print Club to March 4 include views of Florence, Venice, France and Spain. Although throughout he is the meticulous workman with a fine sense of design and a penchant for buildings, since 1913, his work, while altogether naturalistic, tends towards a greater abstraction. In the Spanish set, there is less pronounced light and shadow than in the views of the other countries.

Under the auspices of the Fellowship of the Academy of the Fine Arts, architects who were formerly students at the Academy are holding an exhibition at the Academy Annex, 1834 Arch Street. Outstanding is the recent work of Paul P. Cret, who shows his plan for the Sesquicentennial exhibition in 1926, his designs for the Peace Carillon at Washington, the Quentin Roosevelt Memorial in Chamery, France, and the Hall of Casts in the Detroit Museum. Among those represented are John and Georgiana Harbeson, McLanahan & Bencher, George S. Idell, Karcher & Smith, Brown & Whitside, Duhring, Okie & Ziegler, Morris & Erskine, Albert Kelsey, Ayre & McIlvaine and H. W. Chamberlain. It is a varied show, greatly increased in interest by the water colors by Fred W. Hauptle, John Dull and the Keasts and pencil sketches by Marion Green Barney.

George L. Wolf is showing through March a large number of animal sketches at the Graphic Sketch Club.

George Travers is holding an exhibition of landscapes at the McClees Galleries.
 —Edith W. Powell.

BOSTON

Small bronzes by Augustus St. Gaudens and Frederick MacMonnies have been installed for two weeks in the small gallery at Doll & Richards', Newbury street. The sculptures are reductions of many of these artists' most noted pieces. There are six by MacMonnies: the "Bacchante," "Pan," "Boy and the Heron," a portrait statue of Nathan Hale, an equestrian piece of Kit Carson, and "Diana." The St. Gaudens' sculptures include the head (life size) of his famous statue of Abraham Lincoln in Lincoln Park, Chicago, a low-relief portrait of Robert Louis Stevenson and of Bastien LePage, and "Amor Caritas," and "Diana of the Tower."

Because of the unusual interest shown by the public in the primitives and old masters at the Vose galleries the exhibition will hold over until March 5.

Recent accessions of Indian objects collected by Dr. A. K. Coomaraswamy have been given an especial exhibition at the Museum of Fine Arts and have aroused unusual interest among the lay public. Of these Indian art objects Mr. Coomaraswamy says that they place the Museum far in advance of any other American institution in respect of examples of Indian art and materials for study. Mr. Coomaraswamy has lately been appointed keeper of Moslem art as well as of Indian art.

An unusual exhibition of paintings by an 80-year-old Japanese artist is on at the Twentieth Century Club, Joy street. Shunko Sugiura is his name, and his paintings comprise a series done after the style of each of the most significant periods of Japanese art. Besides these historical paintings the artist has on view several delicate landscapes. He is on his way to Paris to present one of his works to the French government.

The Irving-Casson gallery opened a show of Zorn etchings to last through the first week in March.
 —Sidney Woodward.

Chicago

The Newberry Library has arranged an exhibition of maps, charts and water color drawings of the XVI and XVII centuries selected from the books and manuscripts given the Library by Edward E. Ayer. One drawing gives a realistic portrayal of the Law concession in Louisiana and another water color is a fine large-scale map of Port Royal.

William E. Schumacher, "Expressionist," who lived in France seventeen years, is exhibiting twenty-two paintings at the Arts Club.

Sixty art patrons and artists, including William O. Goodman, president of the Friends of American Art, Ralph Clarkson, Oliver Dennet Grover and Walter Ufer and representatives of the Art Associations of Aurora, Rockford and Joliet, Ill., attended a dinner given in honor of Wilson Irvine by Erwin Barrie, representative of Carson Pirie Scott & Company, in the banquet hall of that establishment February 23. The occasion was the opening of Mr. Irvine's exhibition in the picture galleries. Although the artist has bought a home and paints at Lyme, Conn., he remembers that his birthplace was in Illinois and that his artistic career began with the Palette and Chisel Club and the Chicago Society of Artists. His twenty-five recent paintings were done in the Connecticut Valley.

Joseph Birren, landscape painter, has eighteen paintings on view in the galleries of Marshall Field & Company. Bermuda, New England, the dunelands near Lake Michigan and the forest preserve of Cook County are among the localities represented. Groups of figures are sometimes introduced into his landscapes with fine results. His "Call to Meeting" was purchased by popular vote of the Illinois Woman's Athletic Club for the club's permanent collection.

Paintings by Joseph Stella, described as "abstractions in color," and silver-point portraits and still life are exhibited at the Nemoa Nagel Galleries.
 —Lena May McCauley.

Hartford

Ruel Crompton Tuttle, who spent the summer painting in Deerfield, Mass., has left for Spain for an indefinite period of painting and sketching.

The Morgan Memorial Museum is showing four paintings by Sir John Lavery. The picture entitled "A Stormy Sea" is a gift from John H. Kraushaar of New York, in memory of his brother, Charles W. Kraushaar. The other pictures, "A Lady in Black," "Sunset, the Caravan," and "Skating in the Snow, Wenzel, Switzerland," are loans from George A. Gay's private collection.
 —Carl Ringius.

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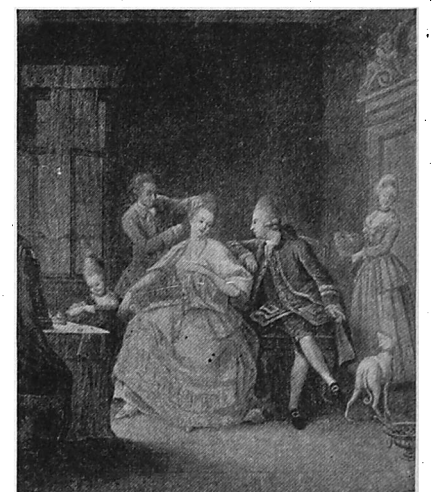
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CLEVELAND

The ninth annual exhibition of the Cleveland Society of Artists, held this year in the School of Art, is a vigorous, bright-hued collection of landscapes for the most part. Strong canvases are shown by Ora Coltman and George Adomeit, who painted in Provincetown last summer and by August J. Biehle, who sketched in Zoar. Hugh Huntington Howard has two large paintings, one done at Ballast Island, Lake Erie, showing the water faintly blue and only slightly rippled, with trees in autumn gold in the foreground, the other a typical autumn landscape full of light, with delicate reflections in the water beneath the trees. William J. Edmondson shows a brilliant autumn scene entitled "Reflections," several other vigorous landscapes and a figure study, and Henry G. Keller a glowing flower piece and a decorative study of birds.

Sandor Vago, portraitist, formerly of the Royal Academy, Budapest, shows two finely modeled nudes and two portraits and F. W. S. Simmons and W. H. Kinnicutt are represented by good portrait studies. Nelson Rahming has revived the delicate old art of ambrotyping with pleasing effect, and Carle Semon displays several unusual camera studies. Stephen Kratochvil and Rob Beebe show street scenes full of color and life. Gordon Barrick, Warrant Pryor, R. Satterfield, Adam Lehr, Ernest Zarsky, Wilbur Oakes, Thomas Clough and C. M. Lines exhibit landscapes of much variety and merit, the last-named being represented by delicate water colors. Dean Henry Turner Bailey has two small New England landscapes with beautiful sky effects, entitled "Dappled Dawn" and "Morning Over a Cloud Bank." A bit of Rocky coast at Ogunquit is contributed by W. J. Eastman and French village scenes by Eugene Miles.

The Museum has received from "a friend of American art" a painting by Miss Mary Cassatt entitled "Woman Resting on Her Right Hand," the subject a black-haired damsel in blue, seated, with her piquant face supported on one slender finger. It is believed that the anonymous giver is the same person who has given nine paintings by Miss Cassatt to the Metropolitan Museum and other examples of her work to different museums through the country.

"From the Elevated," by Fred Wagner, is a New York canvas just given to the museum by Homer H. Johnson of this city. Warehouses, docks, boats, and a train under full steam stand out darkly against a winter sky and snowy roadway.

The Gage Gallery is showing a small collection of oils by Henry Golden Dearth, lower in key than his later works.

—Jessie C. Glasier.

Seattle

The seventh annual exhibition of the artists of the Pacific Northwest, at the rooms of the Seattle Fine Arts Society, is notable for the general improvement shown by painters of this vicinity during the last seven years. Also, a number of more or less established artists have recently come here to make their homes. There are eighty-eight exhibitors, in oil, water color, miniature, pen and ink, charcoal, pencil, wood block and bronze.

The first prize in oils went to Ambrose Patterson for a group of five paintings: "Mount Rainier From Paradise," "Fish Point, Near Bellingham," "Nisqually Glacier," "Portrait Sketch of Glen Hughes" and "Bathers at Alki." Alfrida Storm took the first prize in water color for a landscape called "Sunlight." Johanna Matheson won the prize for decorative painting by "Fantasy." To Gertrude Sterne Singerman went the prize for miniatures for a portrait of "Jack" in his track suit. Honorable mention was given to Paul Morgan Gustin for his group of three paintings depicting "Rainier, the Great Mountain," "Pacific Shores" and "Trees, Sea and Sky"; to Samuel Chamberlain for his "Houses on Pont Neuf," to Paul Fung for a group of illustrations of fairy tales, to James Allan for his "Mount Constance," to Eugenia A. Worman for her flower study, "Zinnias," and to Mary M. Atwater for her water color, "May Day, Montana." Special mention was given to the artistic framing of "Decoration" by Margery Hoffman Smith, and to "Lake Samamish" and "Sketch" by Elizabeth A. Cooper.

—A. M. S.

LOS ANGELES

Exhibitions during February fill all the existing galleries, and several new ones are soon to open. Among these is the remodeled and rejuvenated Marigold, on Hollywood Boulevard, which, beginning in March, will exhibit pictures from the brushes of various well-known artists of Southern California. The Marigold exhibits have always been successful financially as well as artistically, and no doubt this success will be continued.

At the Ebell Club, Alson Clark and Robert S. Woodward have shows of ten canvases each. Especially good is Clark's "Over the Marsh." Woodward is a very cold colorist, but the lights shining through his wood interiors and over his frozen fields have something of the clear beauty of the opal.

Marines by Clarkson Colman are hung in the new galleries of O'Hara & Livermore, on South Euclid Avenue, Pasadena. Colman is a "popular" painter, his sentiment is easily apprehended, his schemes of color are not varied, but he is an excellent draughtsman, and his pictures are quite pleasing.

Orrin White is also showing in Pasadena, his exhibition to close April 1. His sixteen landscapes are in the Battery Gallery, East Colorado Street. White is a most beautiful colorist, and his High Sierra subjects, mountains and snow seen in afterglow, are by far the best things he has done, fine in color and feeling.

In the Kanst Galleries Paul Lauritz is showing landscapes from Alaska and Southern California, virile and well painted. Lauritz is of Norwegian birth, but he has been in Los Angeles for several years, having recently built a commodious studio among the hills near Hollywood, and he is now painting sunshine with as able a brush as that with which he depicts snow. Vivid in greens and blues is "Jewels of the Spring"; unusually fine is "Alaskan Brook."

Another attractive exhibition at Kanst's is the group of fifteen Indian and cowboy pictures by Charles M. Russell. No one knows the bronco, the cowboy and the Indian better than Russell, no one shows action with a freer and a truer brush.

John W. Cotton and Henri De Kruijff are exhibiting water colors at the MacDowell Club, Tajo Building. Both artists are landscapists, who handle aquarelle admirably.

Martin J. Jackson is executing, for the California Art Club, an illuminated memorial resolution on sheepskin, on the passing of the club's late president, C. P. Townsley, who died in London while planning a sketching trip on the Continent with Frank Brangwyn. The resolution is in scroll form and will be forwarded to Mrs. Townsley and family, who are now in New York.

Henri De Kruijff, John M. Cotton and Walter Buehr started by motor for Palm Springs, to be gone for three weeks on a sketching trip.

—A. A.

Indianapolis

T. C. Steele, Otto Stark, Simon P. Baus, Paul Hadley, Carl C. Graf, Frederick Polley, and Miss Anna Hasselman comprise the jury elected by ballot of exhibiting Indiana artists to select the works to be shown in the Indiana Artists' annual exhibition, at the Heron Art Institute in March.

A street scene and a view of the bay have been sold from Will H. Stevens's group of twenty-six pastels picturing the French Quarter of New Orleans and landscapes along the bay, displayed in the Lieber galleries.

Miss Frances Goodwin, sculptor, of New-castle, has designed a memorial fountain to Benjamin S. Parker, Henry county poet, whose home at one time was in Newcastle. The design includes a portrait bust and inscribed tablet to be executed in bronze.

Wayman Adams has come from New York to work in his Market Street studio on some portrait commissions. He will do some additional work on his unfinished group of the four older Indiana artists: J. Otis Adams, William Forsyth, Otto Stark and T. C. Steele. The AMERICAN ART NEWS published a picture of Adams at work at this canvas, last spring.

Johann Berthelsen, of New York City, is exhibiting a group of ten pastels, scenes in and near New York, in the Merchants Bank Building.

—Lucille E. Morehouse.

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Studio Gossip

Lucien W. Powell has returned from a two years' absence at his country home in Airmont, Va., and opened a studio at 1824 G Street, N. W., Washington. He was recently represented in the Water Color Club exhibit in that city.

Royston Nave, whose studio is in the Rodin recently sold his landscape entitled "The Blue Pond," which was exhibited last year. He has also sold a figure picture called "The Velvet Coat," and two landscapes painted in Colorado.

The Hispanic Society of America has just purchased from Ernest D. Roth a set of drawings made by him in Spain last year. They will be placed in the society's permanent collection.

Sidney Dickinson at his studio, 1 East 47th Street, has recently completed his portrait of Dr. Enders, of Hartford. He is now at work on a portrait composition of a mother and child.

Elizabeth Grandin, who for a fortnight was seriously ill, has recovered and is once more at work in her Carnegie Hall studio.

Leo Mielziner is now located in Copenhagen, where he is painting portraits. After his studies in Cincinnati, Paris and Rome he was for ten years located in New York.

R. Tait McKenzie has been commissioned to make a bronze in high relief, representing American soldiers charging with fixed bayonets, as the sculptural part of the Radnor Township war memorial, to be erected on the Lancaster turnpike, near Philadelphia. The sculptor is also at work on a heroic figure of a British soldier to be placed in Cambridge, England, and he has been commissioned to make a heroic group to stand before the Parliament buildings in Ottawa, Canada.

Augustus Lukeman's bronze equestrian statue of General David MacMurtrie Gregg, which will be dedicated at Reading, Pa., on Decoration Day, is now being cast. General Gregg is shown as he appeared at the age of thirty, leading a cavalry brigade at Gettysburg.

"Snowbound," a painting by Charles Reiffel, shown in the eighth biennial exhibition of the Corcoran Gallery, has been sold to a Washington collector.

Four of the paintings by William J. Potter, on exhibition in the Kingore Galleries, have been purchased by the Hispanic Society of America for its permanent collection. The pictures are views of the city of Palma in the Isle of Majorca.

Willard L. Metcalf has gone to the New Hampshire hill country, where he will devote himself to painting snow scenes for the remainder of the winter.

Reviews of Exhibitions

(Continued from Page 6)

quiste head harking back to Victorian days with its title "Sleep."

Power of a much more gripping kind is shown in the stark bit of realism called "Dead Fighter," whose body hangs limply over the barbed wire defence of a wartime trench; in the "Head of a Russian Cloak-Maker," and in the two portraits, "Woman in Black" and "Portrait of a Lady." "The Cockatoos" is an extremely clever drawing, touched with humor.

Florance Waterbury—Lucy L'Engle

The exhibition of paintings in two galleries of the Art Center until March 11, includes twenty examples of still life and decorative paintings by Florance Waterbury and eighteen modernistic paintings by Lucy L'Engle.

Florance Waterbury specializes in the decorative forms of painting, seeking to combine correct drawing with a free and individual expression of color. The background for the "Lacquered Box" was taken from an old Chinese painting of the Yuan dynasty. The exhibition is almost evenly divided between Chinese and American subjects.

Lucy L'Engle describes her paintings as "a play of form and color—imaginative rather than realistic—emphasizing the abstract." She had a conventional school training for five years, both at the Art Students League and in Paris, but found that the modern ideas of form and color interested her more.

New York Exhibition Calendar

Ackermann Gallery, 10 East 46th St.—Exhibition of modern mezzotints, through March.

Ainslie Galleries, 615 Fifth Ave.—Paintings by Agnes E. Mayer, to March 15; paintings by Lucia D. Leffingwell.

Anderson Galleries, Park Ave. and 59th St.—Paintings by Jerome Blum and sculpture by Lucile Swan Blum, March 6-18.

Arlington Galleries, 274 Madison Ave.—Exhibition by Lilian Westcott Hale, to March 16.

Arden Gallery, 599 Fifth Ave.—Exhibition of Durant faience, March 6-27.

Art Center, 65-67 East 56th St.—Paintings by Lucy L'Engle and decorative and still-life paintings by Florence Waterbury, to March 11; collection of beads of all races, to March 18; original illustrations in oils by Dean Cornwell, to March 15.

Babcock Galleries, 19 East 49th St.—Paintings by Henry S. Eddy, to March 11.

Bonaventure Galleries, 536 Madison Ave.—Rare Americana relating to Colonial times, March 4-18.

The Bookery Art Gallery, 34 West 47th St.—Landscapes in water color and oil by Carlton Fowler, to March 11.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition by Robert Laurent, March 4-25.

Brooklyn Museum, Eastern Parkway—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicken van Post.

Brown-Robertson Galleries, 415 Madison Ave.—Water colors by Florence Robinson, beginning March 7.

Brunner Galleries, 43 East 57th St.—Paintings by Maurice de Vlaminck, March 5-25.

City Club, 55 West 44th St.—Paintings by Peter Marcus, to March 11. Women admitted 11 to 4.

Daniel Gallery, 2 West 47th St.—Group of Modern French painters; recent landscapes by Ernest Lawson, through March 21.

Dudensing Galleries, 45 West 44th St.—Boutet de Monvel and his friends, beginning March 6.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Degas, to March 13.

Ehrich Galleries, 707 Fifth Ave.—Portraits in dry point by Walter Tittle, March 4-18; loan exhibition of samplers in Mrs. Ehrich's gallery.

Fearon Galleries, 25 West 54th St.—Three great English masterpieces, to March 21.

Ferargil Galleries, 607 Fifth Ave.—Paintings by John F. Folinsbee.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—The F. S. Soule Campbell silver point etchings and reproductions, March 4-18.

Harlow Gallery, 712 Fifth Ave.—Etchings and drawings by André Smith, to March 3.

P. Jackson Higgs, 11 East 54th St.—Montaignac collection of old masters and modern paintings.

Kennedy Galleries, 613 Fifth Ave.—Rare American prints, through March.

Kingore Galleries, 668 Fifth Ave.—Polychrome sculpture by Renée Prahar; paintings of Spain by William J. Potter.

Knoodler Galleries, 556 Fifth Ave.—Paintings and pastels by Louis Kronberg, to March 6; Lepère wood engravings from Lotz-Brissonneau collection, beginning March 6; two painted doors by Eyre de Lanux, March 6-20.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Gifford Beal, March 7-31.

John Levy Galleries, 559 Fifth Ave.—Flower paintings by Carle J. Blenner.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Gardner Symons and Edmund Greacen, March 7-27.

Metropolitan Museum, Central Park at 82nd St.—Lace lappets and cap crowns, to March 31; Old English Prints; Chinese portraits from the Samuel T. Peters collection, to March 31.

Milch Galleries, 108 West 57th St.—Cattle paintings by H. T. Keasbey, to March 11; paintings by Wilson Irvine, and pastels of the Casapedia River, Canada, by Arthur C. Goodwin, March 6-25.

Montclair Art Museum.—Paintings by contemporary Americans, to March 19.

Montross Gallery, 550 Fifth Ave.—Exhibition of new pictures by Horatio Walker, March 6-25.

Mussman Gallery, 144 West 57th St.—Etchings by George Soper and Eileen Soper, to March 15.

National Arts Club, 15 Gramercy Park.—Lithographs by Bolton Brown, March 8-Apr. 3.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to March 31; "Portraits. Old and New," of a series of American prints, through February; etchings by A. H. Haig, to March 31.

N. Y. Public Library, 203 West 115th St.—Etchings by Ernest D. Roth.

Newark Museum—Etchings by Brooklyn Society of Etchers, to March 16.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of works by American masters, to March 20.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Salmagundi Club, 47 Fifth Ave.—Spring show of oil paintings, March 4-18.

Schwartz Galleries, 14 East 46th St.—Monotypes in color by Marion Gray Traver.

Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Society of American Fakirs, 11 East 44th St.—Paintings and sketches of the South Seas, by Oscar T. Schmidt, March 4-31, 1 to 5 P. M.

Stern Gallery, 22 West 49th St.—Drawings by Albert Stern, March 1-15.

Wildenstein Galleries, 647 Fifth Ave.—Paintings, drawings and sculpture by Rse O'Neill.

Howard Young Galleries, 620 Fifth Ave.—Special exhibition by leading American artists, beginning March 6.

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